James K., the Youthful, Looks Handsome, but Spouts Hiawatha Poetle Jargon -An Exciting Western Melodrama in Miniature at the Manhattan Theatre.

it was a warm night at the Manhattan Theatre last night in more senses than one. A brand new play bearing an antique stencil was put on the stage calleds "John Emine of the Yellowstone," It was suggested, so the house bill informed us, by Frederic Remington's "Sketches of Frontier Life." Louis Evan Shipman is the author.

James K. Hackett played the title rôle and at the end of the third act, after he had shot his enemy and decently draped the remains in a cloak even as Tosca draped the corpse of her wicked pursuer, he came before the curtain and made his acknowl-

Mr. Hackett looked as if he had stepped from a Remington sketch—straight as the proverbial arrow, tall as the pine of allegory, sombre, slim, taciturn, handsome and wearing the costume of a scout. But if the hands were the hands of Esau, the voice was the voice of Jacob—that is, Mr. Hackett spouted like a volcano all the old time poetic jargon about trees and clouds, and sky and the white man, in a word, Longfellow's "Hiawatha," not to mention other faded rhetoric. "John Ermine," despite its occasional picturesqueness, is a melodrama in miniature. And picturesque the play is. The first two scenes are full of "atmosphere" and the episode with the sudden duel is appropriately presented in a scout's cabin—with a trick door at the back.

Strictly speaking, there is little action in this thin tale with all its bustle, its rifles popping away at unseen Sioux, its timely rescue, its very, very sentimental love passages, and its inevitable denouement. It is built about a photograph, dropped by the original filcher and found by the poetic scout of the Yellowstone, John Ermine, who immediately falls in love with the "sun picture" and indulges in erotic madness when he meets the original.

The dialogue, when it is not puerile, is "hifalutin." Many old jokes are corralled, while the best, because most lifelike, bit is the whiskey drinking of that excellent actor, Theodore Roberts, assisted by E. W. Duane. As officers in the United States Army they are supposed to swallow some vitriolic stuff, and their antics are diverting. Mr. Hackett as the white born scout, with the heart of an heroic red man, was successful, though terrifically portenteus.

In act II. he let himself go, and with his superb lungs and artistic earnestnoss he ereated genuine enthusissm. Naturally, if he had inherited a ray of his gifted father's humor, he would not seek to portray such an impossible character as John Ermine.

And is it not curious that Remington, the very apostle of the realistic in the delineation of Indian types and Western life generally, should be transposed to such a shall from a Remington sketch-straight as the proverbial arrow, tall as the pine of allegory, ombre, slim, taciturn, handsome and wear-

"THE GIRL FROM KAYS."

A Jelly Musical Play From London, With Sam Bernard to Help It.

most of its kind, is concerned with the performances to-day. troubles of a newly wedded couple. The

eclipse. Meanwhile has appeared Max Hoggenheim, who, seeking a flat, has seen The Girl from Kays and follows her to the scene of the honeymoon.

By the end of the third act peace is restored and Hoggenheim and the milliner girl are prepared to try a honeymoon of their own. That, baldly, is the outline of one of the Jolliest musical plays New York has seen this season.

Sam Bernard is Hoggenheim-"I'm Hoggenheim, the rich Hoggenheim"—and for once in his stage career he wears clothes that are "almost human," as one Bernard admirer put it. His accent, too, is more recognizable than in most of the parts he has played.

has played.

Mr. Bernard refrains from singing, but

Mr. Bernard refrains from singing, but nothing that he does—nothing in the play, in fact—is funnier than his dance in the second act, in which he tripped over his feet and tangled his words till the audience got tired of calling for more.

Hattie Williams was Winnie Harborough, the girl from Kay's. Her descriptive song of the customers at that shop won for her lots of applause, as did her "Make It Up" duet with the unlucky husband in the last act.

In fact, while the play is not described as a comic opera, or even as a musical comedy, Owen Hall, who wrote the book, and Ivan Caryll, who is responsible for the music, have to offer an uncommonly catchy lot of songs, one of which, the Pierrot quar-tet, is rather above the average of musical plays.

After the two leading players, the chief hit perhaps was made by Grace Dudley, in the Letty Lindian part of Ellen, the maid. Her "Tips, Tips, Tips" song was daintily sung and she helped to make the birthday

party song and dance of the last act a great go. Charles Frohman, who has brought the Charles Frohman, who has brought the play here, has mounted it tastefully and provided the feminine part of the chorus the adazzling lot of gowns. The first act just after the wedding gave Grace Freeman, as Norah Chalmers, the bride, a chance to wear a white and silver bridal dress and also fitted a chorus of bridesmaids and groomsmen with their parts. More than that it gave a chance for a lot of iokes which were so distinctly British

of jokes which were so distinctly British that a baby carriage was called a "peram-

Ernest Lambert as the Hon. Percy Fitz-thistle, Hoggenheim's social sponsor, whose name was "one of the oldest in England and on some of the oldest bills," made a good dealout of a small part.

It seems safe to say that New York is going to like "The Girl From Kays" quite as well as it has any of its predecessors.

CHANGES AT THE THEATRES.

Jessie Millward's New Comedy-Frohman's

French Players—The Hanlons in Town. To-night, at the Madison Square Theatre, Jessie Millward will be seen in a new play called "A Clean Slate." This is a comedy written by R. C. Carton, the author of "Lord and Lady Algy."

Charles Frohman is so pleased with the iccess of Mme. Charlotte Wiehe and her French company at the Vaudeville Theatre, in West Forty-fourth street, that he has lecided to present the actress in several new plays. Beginning to-morrow night, e bill will be changed. Two new comedies, Tie-A-Tie" and "Columbine," will be pre-

At the Murray Hill on Thursday night Ve sta Tilley will become an extra attraction with Edward Harrigan and his company in

entation of Irving in "Dante." The arrangement for next week is as follows: Monday and Thursday nights, "Waterloo" and "The Bells"; Tuesday and Saturday nights, "Louis XI."; Wednesday and Friday nights and Saturday matinée, "The Mer-chant of Venice." When Irving leaves the Broadway he will be followed by Fritzi Scheff in a new comic opera.

Blanche Bates ends her long stay at the Belasco in "The Darling of the Gods" in two weeks. Mrs. Leslie Carter follows her in "Du Barry." She will give only twentywo performances.

"The Best of Friends" pleases at the Academy of Music. There is plenty of

Academy of Music. There is plenty of action in it and some admirable acting. William H. Crane leaves the Savoy on Saturday night with "The Spenders." Arthur Byron in "Major André" will be the next offering at this house.

The Rogers Brothers begin their travels on the road next week. They close at the Knickerbocker on Saturday night. They have had a successful season here. When they leave, Forbes Robertson and Gertrude Elliott will be seen in "The Light That Failed."

Nat Goodwin's stay at the New Amsterdam in "A Midsummer's Night's Dream"

dam in "A Midsummer's Night's Dream" will be short. Maxine Elliott will move to the New Amsterdam from the Garrick on New 18

on Nov. 16.

The Majestic Theatre will not need another attraction this season. "Babes in Toyland" is a big hit and a worthy successor to "The Wizard of Oz." "Ulysses" leaves the Garden Theatre in two weeks and then the "Three Little Maids" will be transferred to this house. The maids are still dancing and singing at Daly's.

Ethel Barrymore is fills the Hudson in "Cousin Kate," her newest play. "Whoop-Dee-Doo" at Weber & Fields's is as popular as ever. "Ben-Hur" is doing well at the New York.

Dee-Doo" at Weber & Fielda's is as popular as ever. "Ben-Hur" is doing well at the New York.

This is the last week of Richard Mansfield and "Old Heidelberg" at the Lyric. John Drew and "Capt. Dieppe" leave the Empire the same night. Next week a popular favorite comes to town in Maude Adams, with her new play, "The Pretty Sister of José." "Peggy from Paris" is still at home at Wallack's.

"Raffles" at the Princess is doing well. Charles Hawtrey in "The Man From Blankley's" continues to do a big business at the Criterion. "Marta of the Lowlands" is the attraction at the West End this week.

"Vivian's Papas" are back in town, and are making folks laugh at the Harlem Opera House. The revival of "Erminie" shows that this old operetta has better staying power than dozens that have come after it. "Checkers" will have to leave the American in two weeks to go on the road. "From Rags to Riches" is the name of the play at the New Star this week. Willie Collier is still explaining things in "A Fool and His Money" at the Bijou. The Ellinore Sisters, in "Mrs. Delaney of Newport," are at the Metropolis and "Searchlights of a Great City" at the Third Avenue.

One of the shows new in town this week is the Hanlon Brothers' "Superba" at Proctor's Fifty-eighth Street Theatre. For many years the same managers have been presenting this mixture of comedy and spectacle. The children who see it roar over "Superba," and for grown folks it dispels the blues. There is a new Pierrot this year, a Hanlon who fully maintains the family reputation by being one of the best pantominists New York has seen in a long time.

Proctor aims only to give the best shows at his bouses. The centinger readed leave the seet shows at his bouses. The centinger readed leave the seet shows at his bouses. The centinger readed leave the seet shows at his bouses. The centinger readed leave the seet shows at his bouses. The centinger readed leave the seet shows at his bouses. The centinger readed leave the seet shows at his bouses. The centinger readed leave the se

panformings New York has seen in a long time.

Proctor aims only to give the best shows at his houses. The continuous vaudeville show at the Twenty-third Street Theatre is made up of short playlets and good vaudeville acts. The Fifth avenue has "Lovers' Lane" and the 125th street house "Mme. Sans-Géne." In addition to these plays, the two houses have vaudeville turns between acts.

The feature acts at Keith's this week are

The feature acts at Keith's this week are New York welcomed another of the George Edwardes musical plays from London last night. This time it was "The Girl from Kays," which the programme described as a "farcical comedy, with music."

It was English in its origin, and English still in its jokes, perhaps, but the presence of Sam Bernard and Hattie Williams in the leading parts made it homelike to a New York audience.

The plot, and it has more of that than most of its kind, is concerned with the troubles of a newly wedded couple. The

donneau and Paul Gavault by Harry B. Smith, appeared before a crowded house last night at the Victoria Theatre. Mr. Smith's book and lyrics furnished a vehicle for Mr. Daniels to get away with a lot of fun in his old, familiar way. He was "Old Sport" last night, just as he was fifteen years ago when he made his great success in Hoyt's

"A Rag Baby."

Ludwig Englander wrote the music, and one number, "Plain Mamie O'Hooley," was already being whistled when the crowd left the theatre. Louis: Gunning had two songs which she sang with more finish than is ordinarily heard in musical comedy. Eva Tanguay was well received in a souprette rôle.

The office boy, laboring under the burden of his weekly stipend of \$4, has numerous honors and fond embraces forced upon him and bravely loses them from time to time as his identity is discovered, till the last act when the necessity of allowing the people to go home seems to palliate the offence of his lowly position. That secures for him in perpetuity the aforesaid fond embraces and a raise in salary of fifty cents. The audience was enthusiastic.

TROUBLED "LIGHTS OF HOME."

Never Were Such Trials as Seek to Douse

plication that even the gallery became irreverent, and the numerous dramatic

pilcation that even the ganery became irreverent, and the numerous dramatic situations provoked derisive remarks. In one of the most thrilling scenes the archvillain was advised by a voice from the gallery to "go beat it, old man."

There is a great shifting of scenery. In three out of the five acts, the scene changes three times. The "Road to Smuggler's Bluft," the "Hut on the Bluft," and "The North River at Night," were all illuminated by numerous and vivid flashes of lightning and shaken by loud, rolling peals of thunder.

From the first to the fourth act the "Lights of Home" are turned dismally low all through the machinations of the first villain and the second villain, but in the fifth act they shine cheerily forth again, thanks to the courage of the twice murdered hero, the devotion of his much abused wife and the faithfulness of their two friends, a Dutch policeman and an Irish cook. A little light haired, high voiced child is also tangled up in the plot; he is kidnapped, drugged, strangled and finally tossed into the North River; but before the curtain falls on the fifth act he is restored to his happy parents.

happy parents. "THE DEAR ENEMIES:

A New German Comedy Produced at the Irving Place Theatre.

"Die lieben Feinde" ("the dear enemies)" a three-act comedy by Hugo Lubliner. given for the first time in New York, opened the week at the Irving Place Theatre last are two intriguing colleagues of a modest. Horehound and Tar. This are two intriguing colleagues of a modest, hardworking State counseilor, who enjoy his glory while he works. Urged on by the clever wife of a friend and attended by the luck usual to heroes of comedy he finally makes his enemies the means of his gaining recognition and honors from the reigning Prince.

The clever wife, is of course, the radiant Camilla Dalberg, of Herr Conried's company. Julius Haller, Otto Ottbert and Miss Murriel Hope were favored with excellent parts. Next week "Im bunten Rock" will be given for the first time in America.

This week will be the last for the press. America.

MME. PATTI SINGS AGAIN.

HER VOICE FAIRLY PRESERVED AT 60 YEARS.

It Is Only a Shadow of What It Was, but It Is a Wonderful Shadow—A Large Audience Greets the Famous Singer on Her Return Here After Ten Years.

Mme. Adelina Patti, sometime the world's greatest singer, made her reappearance in America last night at Carnegie Hall after an absence of a little less than ten years. That a large audience would be present to greet her was a foregone conclusion. There has not been a time within the memory of men now approaching second childhood when the name of Patti would not attract to an opera house or a concert room hundreds of persons who could not be induced to visit such places in other circumstances. Nor has there been any time in wenty-five years when there were not some who went to revive old and beautiful memories and to look once mor e on the face of the acknowledged Queen of Song.

It would be idle to discuss at this time the atural gifts and artistic accomplishments of Mme. Patti. For more than forty years hers has been a name to conjure with, and this lasting fame has not been groundless. If M. Maurel in a burst of adulatory enthusiasm was justified in calling the vocal organ of Tamagno "the unique voice of the world," what shall be said of the voice which was tuneful at 13, capable at 19 of delivering with matchless brilliancy and beauty the music of "Lucia," and which to-day, at the age of 60, retains a little of its old flutelike

quality and not a little of its power? The exhibition of Mme. Patti on the public platform in these days has chiefly a historic interest, yet there is much to be learned from her singing. People who are unacquainted with the art will of course learn nothing, for Mme. Patti sings, as she always did, without apparent thought or preparation. Those who know what singing really means will discern the perfection of an art which is almost wholly concealed, and will drink in fountains of information about breathing and tone production.

Mine. Patti knows as much about singing to-day as she ever did, and she always knew all that was to be known, though it may be true that she was never able to impart her knowledge.

And now what sort of an impression did Patti make last night? Well, she carries her 60 years lightly. Her face is lined, and the most generous make up will not hide the ravages of time. But the figure, that exquisite figure, which was always a wonder, is still in the prime of life and bids fair to outlive the face. The gown worn by the famous singer was a stunning creation, to be described only in technical terms by an expert in the art of feminine draperies. Suffice it to say that it was fluffy and

sprinkled with extraordinary flowers, which might have blossomed in Klingsor's magic garden, and that it had lace things and fal-lals around the neck and shoulders. When Mme. Patti made her first appear-

ance on the platform. after the concert had been dragging along for about three quarters of an hour, she was welcomed in the usual manner. There was a long round of applause, then a silence, and then a

of applause, then a silence, and then a mighty buzzing of comment. They had come to see Patti and they saw her.

Those who had preceded her on the programme had been accompanied by the orchestra, but now Conductor Romualdo Sapio sat down at the piano and played for Mme. Patti, while she sang "Luce di questi anima." Many a time and oft had the graybeards in the house heard her sing that. For an encore she sang "The Last Rose of Summer." Then she disappeared, only to be called back and cheered and laden with roses.

More long and wearisome numbers followed, while the audience, the quintessence of politic endurance, waited and applauded.

troubles of a newly wedded couple. The wedding is scarcely over when the bride sees her husband kissing the "girl" of the show, who has come from Kays to deliver the bride's new hat.

To save her mother's feelings she consents to go through the form of a honeymoon, which her husband describes as an eclipse. Meanwhile has appeared Max property of the bride's new hat.

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To save her mother's feelings she consents to go through the form of a honeymoon, which her husband describes as an eclipse. Meanwhile has appeared Max property of the bride's new hat.

Frank Daniels in the title rôle of "The Office Boy," a musical comedy in two acts, adapted from the French of Maurice Order to the bride's new hat.

Frank Daniels in the title rôle of "The Office Boy," a musical comedy in two acts, adapted from the French of Maurice Order to the same voice, and for a second encore somehing called "The Last Farewell".

encore somening called "The last Farewell."

There was nothing by Schubert, Schumann, Franz or other such people. Mme. Patti has never been guilty of posing as an interpreter of standard lieder. The voice? Swift said he would die at the top. This unique voice of the world is dying at the top and the bottom. What is best of it now is the upper middle register. In other words it is taking the course of nature; it is not suffering from ill usage. Ill treated voices usually get holes in the middle. Mme. Patti's voice is still good there.

Let not this be misunderstood. The voice has certainly lost the freshness of youth and has taken on a slight acidity, but at the same time it is far at d away the freshest voice that has been heard from so old a throat in our time. Some of the tones

old a throat in our time. Some of the tones heard last night were those of a woman in the fulness of her powers. But some others showed signs of wear, especially after the singer had sung twice.

To those who know what Patti was twenty the some of the saddening to hear her to-day.

To those who know what Parti was twenty years ago it is saddening to bear her to-day. We shall all wish that her final senson with Col. Mapleson at the Academy had been her last. She has not been the same to us since that. Yet she has sung wonderfully in other and subsequent years. To those who never heard her before, there must have come questionings as to how she ever attained her celebrity.

The younger generation of music lovers have been accustomed to singers who had

The "Lights of Home," a thriller of purest ray serene, was produced at the Fourteenth Street Theatre last night. The thrills tonowed each other in such rapid multiplication, that are not a realless have been accustomed to singers who had ideals of intellectuals and rethet is quite unknown to the divine Patti. To them this curious old lady with an octave of astonishing tones will suggest little. But, nevertheless, Mme. Patti is, in her way, a wonder.

nevertheless, Mme. Patti is, in her way, a wonder.

Her concert was inordinately long and filled with uninteresting features. Vera Margolies played Liszt's E flat piaro concerto like an amateur. Wilfred Virgo sang "Lend Me Your Aid" like a Lordon tenor. Roza Zamels played two movements of Max Burch's second violin concerto much as Miss Margolies played the piano, but with more temperament.

Anton Hegner played two movements of his own 'cello concerto, which sounded very slight, and Kathleen Howard displayed a contralto voice of large range in an air from Goring Thomas's "Nadeschda."

Claude A. Cunningham was also down for an air and the orchestra had Thomas's "Mignon" overture and Saint-Saens's "Coronation March" for its share. It seemed rather hard to give so much of all sores of other things to people who cared only to hear Patti.

Madame Adelina Patti

in her farewell tour in this country can keep her voice in good condition in spite of our variable climate by the use of Hale's Honey of simple remedy has been an effectual cure for hoarseness, coughs and colds for many years, and speakers and actors especially understand its value. Sold by all drug-

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THE NEW LYCEUM OPENED.

Speeches From Daniel Frohman and E. H Sothern, and Supper Afterward.

The large following which the old Lyceum Theatre attained—if old that theatre may be called which was opened only eighteen years ago and was closed when New York opened the great ditch in Fourth avenue—will find the same air of refine-ment and comfort in Daniel Frohman's New Lyceum Theatre in Forty-fifth street characterized the Fourth avenue house. When E H. Sothern opened the new theatre last evening old Lyceum patrons were able to feel themselves comfortably at home, watching a familiar star under a friendly management in an ac-customed atmosphere. The theatre was new, the play was of the season; but the sociable air of the playhouse was of the indefinable intimate character which used to make audiences in the Fourth avenue house feel acquainted, or at least mutually sympathetic, before the curtain had gone up. The audience was, with comparatively few exceptions, not the familiar Lyceum audience, but the theatre was the same famillar home.

The new Lyceum Theatre differs radically from some of the new theatres opened this year. There is nothing garish there, nothing of pomp. The color scheme is of so soft a blend as to be of a neutral appearance, antagonizing no preconceptions.

pearance, antagonizing no preconceptions. The decorations are modern and agreeable. So is the style of the house, and to mention it as an example of Roman art" is misleading and not justice.

Greek fire was burned in braziers along a cornice of the façade, but the braziers were not tripods, they had four legs. The populace lined Forty-fifth street to watch the fires blaze, while Mr. Frohman's first-night patrons passed in and examined the interior of the house with pleasure.

At the end of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as "The Proud Prince," I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blandishment. of the walking delegate. I

that even theatres are not exempt from the blandishments of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that

you want."
When Mr. Sothern came on, in response to repeated calls, he made allusion to the only lar in the otherwise smooth working of the new theatre's first night—the collapsing of a small stage platform in the first

"When accidents happen in theatres," he said, "it is generally in threes. First, the platform came down, then the curtain wouldn't come down lit had been kept waiting in response to the audience's demands for Mr. Sothern!, and now I am called on for a speech. I cannot repeat what Mr. Froh-man has said about the theatre. I can only

hope for such a success as Mr. Frohn an and I had in the old Lyceum."

Afterward Mr. Frohman gave a supper and reception on the stage. It was cleared

Afterward Mr. Frohman gave a supper and reception on the stage. It was cleared of all the scenery and decorated with tapertry and great bunches of American Beauty roses. Supper was served at tables in the wings. The guests were received by Mr. Frohman and his fiancée, Miss Margaret Illington. Among them were:

Sir Henry Irving, Mr. and Mrs. Laurence Irving, Nat Goodwin and Maxine Elliott, E. H. Sothern, Miss Cecelia Loftus, Stanford White, Mr. and Mrs. Francis Wilson, Miss Blanche Bates, Justice Bischoff, Charles Hawtrey, John Drew, Jameson Lee Finney, Mr. and Mrs. Clarence Buell, Miss Ethel Barrymore, Mrs. Robert Osborn, Bram Stoker, Justice Leventritt, Miss Norma Munro, E. J. Kennedy, George Huntley, Maud Hobson, Alexander Lambert, Clyde Fitch, Elsie de Wolfe, F. H. Baldwin, Lionel Barrymore, and the Misses Frohman.

Among the other guests were Mr. and Mrs. Walcott, Mrs. Whiffen and all the other members of the former Lyceum company now in the city.

After the supper the stage was cleared and dancing followed.

Two Young Women Are Trying Their Luck in Musical Comedy.

last night as stars at the Grand Opera House in a play called "Mrs. Delaney of New-port." The programme calls it a musical farcical comedy. There are three acts to it and William Jerome and Jean Schwartz stand sponsors for it.

it and William Jerome and Jean Schwartz stand sponsors for it.

These two men have written several popular songs, but they are a long way still from writing a successful play if "Mrs. Delaney of Newport" is to be taken as a standard of their work. Mrs. Delaney is Irish, as her name implies, and she is trying to break into Newport society.

Her husband lost his life by falling into a sewer, and Mrs. Delaney recovered heavy damages from the city. Kate Elinore plays that part, and Mary Elinore is her stage daughter. Mrs. Delaney is rough hewn and often vulgar. The brand of humor she dispensed on Eighth avenue last night seemed to please the occupants of the gallery. May Elinore pleased not be orchestra seats. orchestra seats.

News of Plays and Players.

Cheridah Simpson will take Georgia Caine's place as Peggy in "Peggy From Paris" at Wallack's to-night. Miss Caine Paris" at Wallack's to-night. Miss Caine retires in order to nurse an ailing throat.

"Peggy From Paris" will remain at Wallack's till Nov. 21, and on Nov. 24 George Ade's comedy, "The County Chairman," will succeed it there.

Daniel Frohman and E. H. Sothern have postponed their benefit for the Actors' Fund Home till after the holidays.

be deepened three feet it will still be corked. The corks want it, the contractors want it, a political machine needs it for structural purposes. Are you with them?

FROM THE VAUDEVILLE STAGE.

The Elinore sisters, Kate and May, have left the vaudeville stage to explore the musical comedy field. They were presented

The Canal Is Corked. The canal is corked at both ends. If it



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David Belasco announces LAST 2 WEEKS
BLANCHE BATES in THE DARLING
OF THE GODS.
NOV. 16-MRS. LESLIE CARTER. HORSE The sale of boxes to members and stockholders only will take place SHOW In the GARDEN THEATRE. THE MADISON SQUARE GARDEN.

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AMUSEMENTS.

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BETTRA MAT. TO-DAY (Election Day).

FULL ELECTION RETURNS TO-NIGHT.

BEGINNING THURSDAY EVENING

and continuing indefinitely in conjunction with

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BOSTON THURS. EVZ., Nov. 5.
SYMPHONY ORCHESTRA
Mr. Gerioka Mr. Gericke Mme. Gadski

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Tickets, \$1.50 to 75c. On sale at Box Office, Tyson's (5th Ave. Hotel) & Ditson's, at reg. prices. MENDELSSOHN HALL. First Concert TO-NIGHT AT 8:15. NEISEL QUARTET Assisted by Mr. HAROLD BAUER.
Programme: SCHUBERT, Quertet In D minor
(Posthumous): BEETHOVEN, Sonata for Plan
and Violoncello in A major, Op. 60 A. KOPYLOW

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WALLACK'S BROADWAY Evg. 8:20. Hats. Wed. & Sat. at 2:15. Extra Matince To-day, 2:15. GEO. ADE'S Latest Musical Hit. PEGGY FROM PARIS

CARNEGIE HALL
To-morrow (Wed.) Mathiee, Nov. 4th, at 2:15.
Saturday Evg., Nov. 7th, at 8:15.
Mr. Robert Grau announces the
MADAME
ADELINA FAREWELL CONCEPTS PATTI Sale of seats now int progress at Box Office of Carlest Hall.
STEINWAY PLANO USED.

DOG Third Annual Show of the Ladies Kennel Association of America. Madison Square Garden 9 A. M. to 11 D. SHOW Performing Dogs Aft. and Ev'g.

PASTOR'S 14th St. near 3d Ave. CONTINUOUS. 20 and 30 CENTS. GRAND HOLIDAY SHOW TO DAY—EXITA Acts. Doors Open at 11:30 A.M. PULL ELECTION RETURNS ANNOUNCED. GIRCLE Broadway and 60th St.
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AGA the Mysterious, Lillian Burkhard
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DEWEY BON TON BURLESQUERS
2 Great Burlesques, "Orleanal Dancers" HARLEM Bygs, 8:15. Mats, To-day & Sat., 2:15. OPERA JOHN C. RICE Thos. A. WISE in VIVIAN'S PAPAS.

* Pleotion Returns announced from the stage.

HURTIC & SEAMON'S 125th at A 7th av To-DAY. | The Reed Birds, 4 Lukens, Davis & Macauley, Fisher & Carroll, others WEBER & FIELDS' MCSIC | B'way To-day & Sat. WHOOP-DEE-DOO"

IRVING PLACE THEATRE. Evgs. at 8:20.
TO-NIGHT and every Evg. and Sat. Madine
Lubliner's newest Comedy "Die Lieben Feinde.

MAUDE ADAMS.
In Mrs. Frances Hodgson Burnett's Play
THE PRETTY SISTER OF JOSE.
SEAT SALE THURSDAY, 9 A. M.

ETHEL BARRYMORE

HERALD SQ. THEATRE, B'way & 35th.

EXTRA MATINEE TO-BAY.

To-night, 8 sharp. Carriages, 11;15.

Charles Prohiman and George Edwardes

Present the Farcical Comedy With Music

REGULAR MATINEE SATURDAY.

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LAST TIME THIS BILL.
"Gros Chagrin," a play in one act.
"Souper d'Adieu," a one act comedy.
"La Main," a one act mimodrama.
"I'Homme aux Poupees." a pantomit

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CRITERION THEATRE, B'WAY & 44th St.
EVEN., 8:50. Mat., 2:15.
CHARLES
IN THE MAN FROM
HAWTREY
REGULAR MATINEE SATURDAY.

GARDEN THEATRE, 27th St. & Mad. Av. EVES., 8:10. Mat. 2:15.
EXTRA MATINEE TO-DAY.
DRAMA—SPECTACLE—ACTING. PHILLIPS ULYSSES
PLAY
REGULAR MATINEE SATURDAY.

HERALD:-"The House Beautiful." Mr. Goodwin's engagement will terminate Saturday, Nov. 14th. Nov. 18th. Maxine Elliott in Clyde Fitch's "Her Own Way."

Prices 50c., 75c., \$1.00, \$1.50 & \$2.00. KNICKERBOCKER Broadway & 38th St. Mats. To-day & Sat. "THE ROGERS BROS. IN LONDON."

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Music by Victor Herbert. Book by Glen MacDonough
Best Seats Evgs and Sat. Mat., \$1.50.
"Extra Matinee To-DAY (Election Day)."

14th St. Theatre, near 6th av. Mats. Wed. & Sak. EXTRA MATINEE TO-DAY.

Election Returns read from stage to-night.
The Season's LIGHTS OF HOME freat Sensation LAST WEEK

42d, near B way.
Evenings, 8:30.
Bat To day, 2:15.
Last Matinee Saty.
Bargain Matinee To-morrow—25 and 50c. BIJOU | Eve Sile | WM. COLLIER A FOOL AND HIS MONEY.

To-night—Election Returns Read from the Stage.

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EXTRA MATINEE TO-DAY.

JOHN In his Greatest CAPTAIN DREW Success DIEPPE NO WED. Matines. Last that, Baturday.

CHARLES FROHMAN will present

HUDSON THEATRE, 44th St., near B'way, Evgs. 8:30. Matinee Sat. 2:16.

In Hubert Heary COUSIN KATE

THE GIRL FROM KAY'S

VAUDEVILLE THEATRE, ARLES FROHMAN EVGS. 8:30. MATINEE SATURDAY, 2:15. MME. CHARLOTTE WIEHE

"I. Homme aux Poupees," a pantomime.
TO-MORROW NIGHT—TWO NEW PLAYS.
"Tie-a-Tac" and "Columbine." SAVOY THEATRE, 34th & B'way. Evgs., 8:15. Maits. Tues. & Sat. LAST FIVE NIGHTS.
EXTRA MATINEE TO-DAY.

GARRICK THEATRE, 35th at. & B'way.
Evgs., 8:20. Mats. 2:15.
LAST TWO WEEKS THIS THEATRE,
MATS. TO-DAY, WED. & SAT.

WAY

DALY'S B way & Matiness To-day & Sat. and Wed., 11th. Sat. and Wed., 11th. Sat. Wed., 11th.

SOTHERN IN THE PROUD PRINCE.

Nov. 16, WILLIAM GILLETTE. In ADMIRABLE CRICHTON. by. J. M. BARRIE,

Box office open from 9 A. M. NEW AMSTERDAM THEATRE.

TO-NIGHT AT 8:15. Matinees at 2:15.

This Week: Mats. To-day & Saturday. Mr. N. C. GOODWIN In a superb Production of Shakespeare's "A Midsummer Night's Dream."

Next Monday-Forbes Robertson and Gertrude Elliott "The Light That Failed." Seats Thursday

MAJESTIC BWAY & 50TH ST.
BY EVEN S Sharp Mats.T-day, Wed., Sat., 2 sharp Hamiin & Mitchell's Musical Extravaganza,
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E STAR Lex. av. & 107th. Mat. Mon., Wed. & Sat. Extra Mat. To-day. Returns Read. FROM RAGS TO RICHES.

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